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GALOP	"Hit and Miss"	Hervé.
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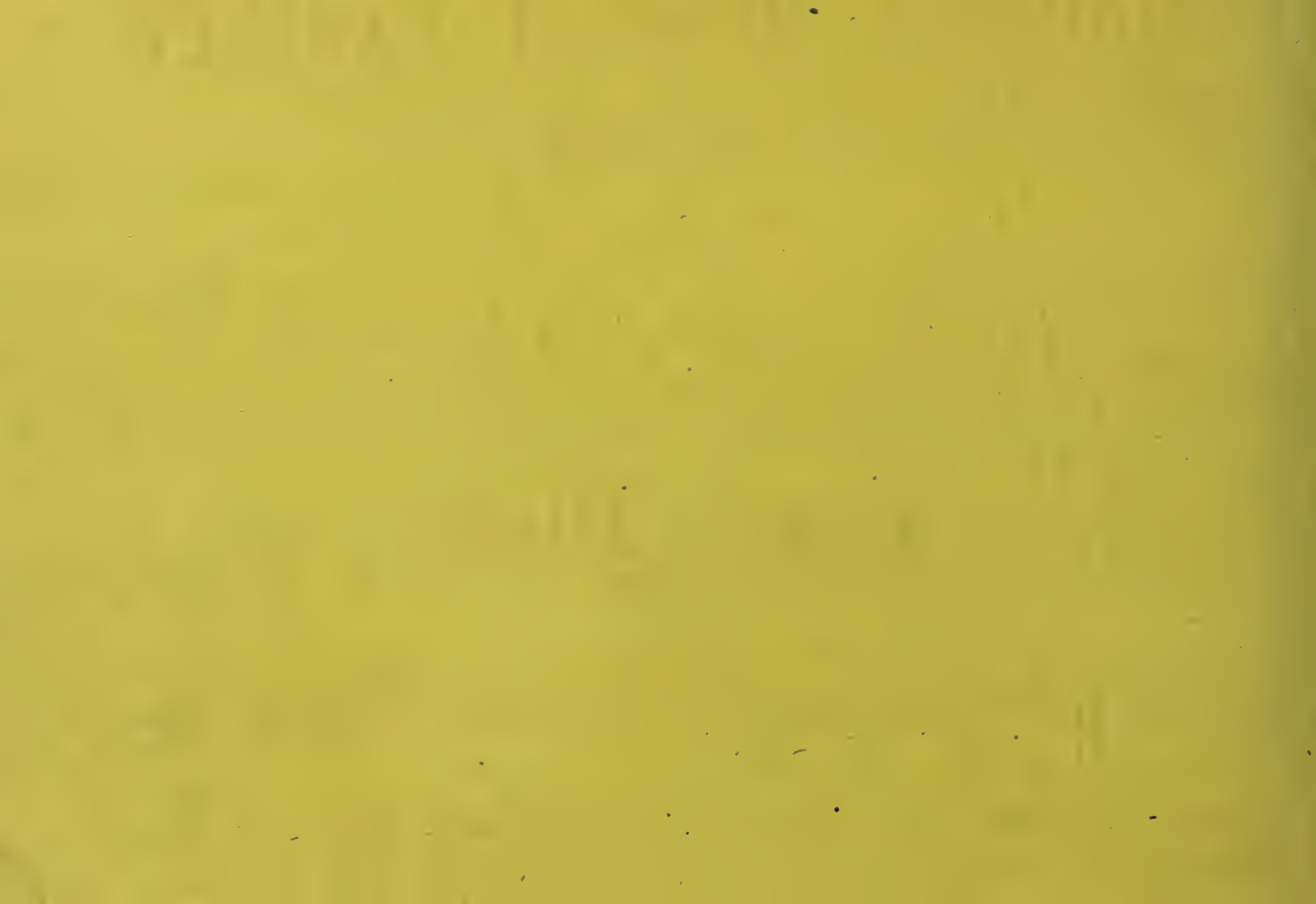
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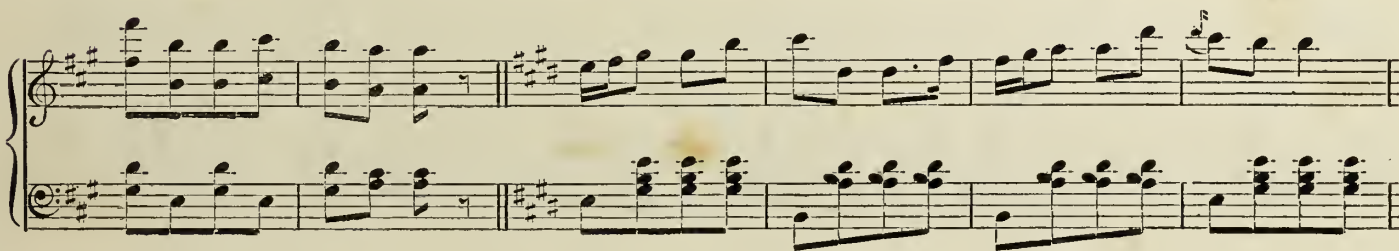
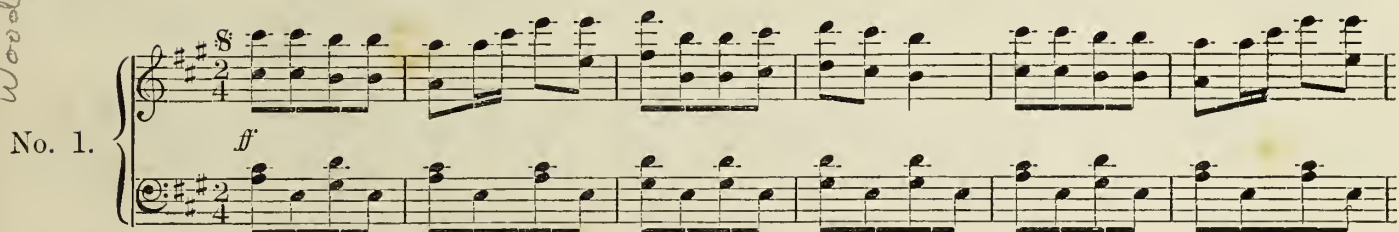
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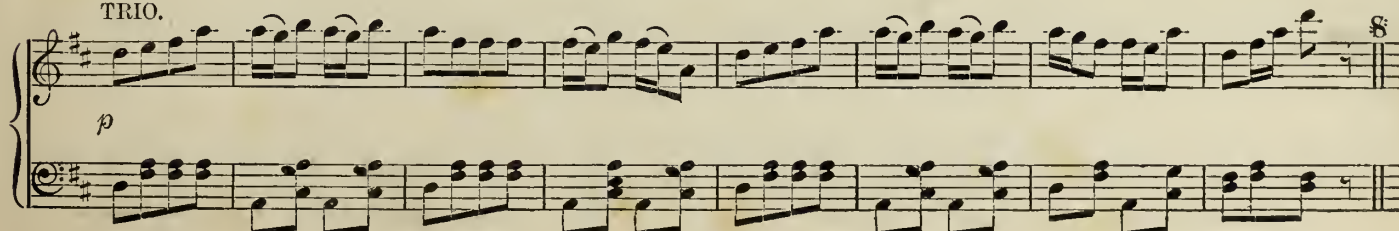
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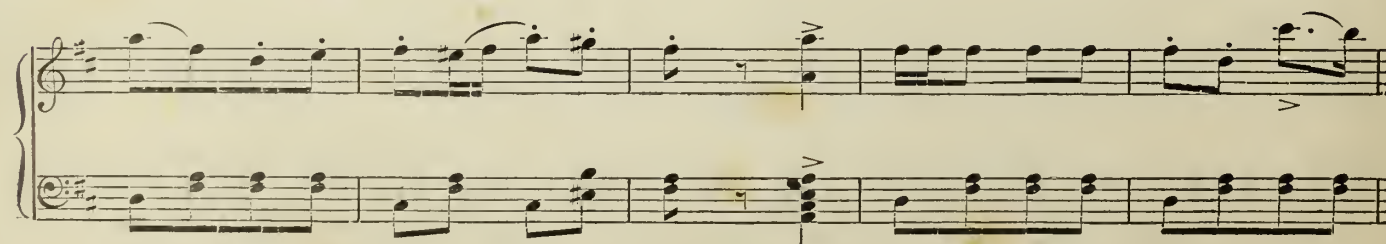
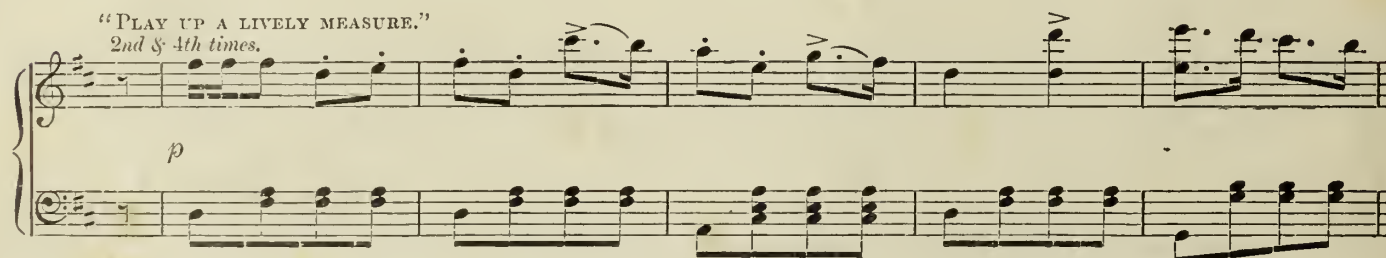
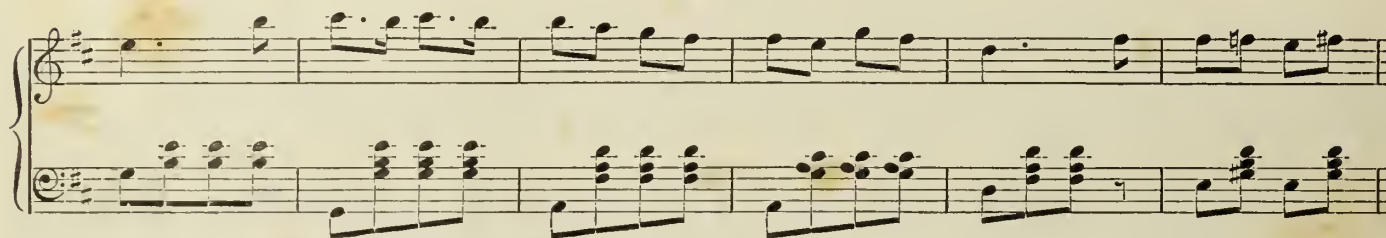
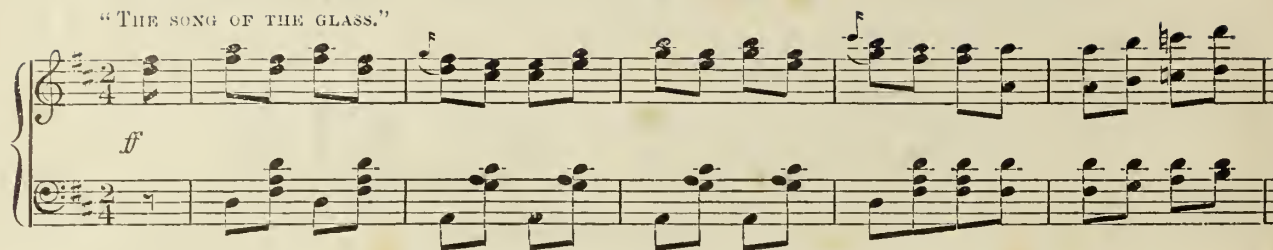


TRIO.



"THE SONG OF THE GLASS."

No. 2.



D.C.

"LOVE'S CONFESSION."

No. 3.

p

CODA.

f

TRIO. "OH! WHAT A GALLANT REGIMENT."

f

First system of musical notation for the first section of the piece. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes with various rests. The bass clef accompaniment consists of chords and single notes. The system concludes with a double bar line and the marking "D.C." (Da Capo).

"OUR BRAVE TROOPS BEHOLD."

No. 4.

Second system of musical notation, marked *f* (forte). It continues the grand staff from the first system. The melody in the treble clef has a more active, rhythmic character. The bass clef accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

"ALL IN GOOD ORDER, COLOURS FLYING."

Third system of musical notation, marked *mf* (mezzo-forte). The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment has a more complex, syncopated feel. The system ends with a double bar line.

Fourth system of musical notation, marked *ff* (fortissimo). The melody in the treble clef features a series of eighth notes. The bass clef accompaniment is very active, with many sixteenth notes. The system ends with a double bar line.

Fifth system of musical notation, marked *f* (forte). The melody in the treble clef continues with eighth notes. The bass clef accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

Sixth system of musical notation, marked *D.C.* (Da Capo). It concludes the piece with a final grand staff. The melody in the treble clef has a descending line. The bass clef accompaniment consists of chords and single notes. The system ends with a double bar line.

"OH! I DOTE ON THE MILITARY."

No. 5.

p

ff

1st & 3rd times. 2nd & 4th times. 1st time.

f

D.C.

2nd time.

Detailed description: This is a musical score for a piece titled "Oh! I Dote on the Military," which is No. 5 in a collection. The score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system includes first and second endings, with a forte (*f*) dynamic marking. The fourth system continues the fortissimo texture. The fifth system concludes with a double bar line and the instruction "D.C." (Da Capo). The sixth system, marked "2nd time," provides the repeat of the first system's melody.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the marking "D.C." (Da Capo).

3rd time.

The second system is marked "3rd time." and begins with a forte "f" dynamic. It continues the musical theme with similar rhythmic patterns in both staves, ending with a double bar line.

The third system continues the piece, featuring a more active melody in the treble staff with sixteenth-note runs. The bass staff maintains a steady accompaniment. It ends with a double bar line and the marking "D.C.".

"LO! HERE THE SABRE OF MY SIRE."
4th time.

The fourth system is marked "4th time." and begins with a forte "f" dynamic. It features a melody in the treble staff that includes a triplet of eighth notes. The bass staff continues with a consistent accompaniment. The system ends with a double bar line.

The fifth system shows a continuation of the musical piece. The treble staff has a melody with a triplet of eighth notes. The bass staff provides a steady accompaniment with chords. The system ends with a double bar line.

The sixth system concludes the piece. It features a melody in the treble staff with several triplet markings. The bass staff has a final accompaniment. The system ends with a double bar line and the marking "D.C.".

THE VAGABOND QUADRILLE.

(ON MOLLOY'S SONGS.)

C. COOTE.

No. 1.

"THE VAGABOND."

ff

ff

ff

p

CODA.

Musical score for the Coda section. The piece is in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, ending with a final cadence. The accompaniment consists of a steady eighth-note pattern. A forte (*ff*) dynamic marking is present at the beginning of the accompaniment.

"THE GLEANERS."

S

No. 2.

ff

Musical score for "The Gleaners" (No. 2). The piece is in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, ending with a final cadence. The accompaniment consists of a steady eighth-note pattern. A forte (*ff*) dynamic marking is present at the beginning of the accompaniment.

Musical score for the middle section of "The Gleaners". The piece is in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, ending with a final cadence. The accompaniment consists of a steady eighth-note pattern. A piano (*p*) dynamic marking is present at the beginning of the accompaniment.

Musical score for the middle section of "The Gleaners". The piece is in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, ending with a final cadence. The accompaniment consists of a steady eighth-note pattern.

Musical score for the middle section of "The Gleaners". The piece is in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, ending with a final cadence. The accompaniment consists of a steady eighth-note pattern. A forte (*ff*) dynamic marking is present at the end of the section.

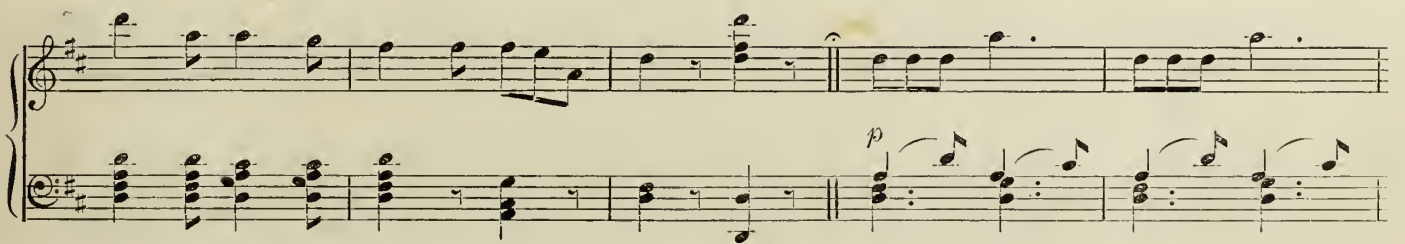
"THE OLD COTTAGE CLOCK."

S

No. 3.

p

Musical score for "The Old Cottage Clock" (No. 3). The piece is in 6/8 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, ending with a final cadence. The accompaniment consists of a steady eighth-note pattern. A piano (*p*) dynamic marking is present at the beginning of the accompaniment.



"TRIPPING THROUGH THE MEADOWS."

No. 4.





First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, ending with a repeat sign. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the final measure of the bass staff. The time signature is 2/4.

No. 5.

"THADY O'FLINN."

Second system of musical notation, titled "THADY O'FLINN." The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is marked with a piano (*p*) dynamic. The bass staff continues the accompaniment with chords. The system concludes with a repeat sign.

Third system of musical notation. The treble staff continues the melody. The bass staff features a crescendo hairpin leading to a fortissimo (*ff*) dynamic marking. The system ends with a repeat sign.

Fourth system of musical notation. The treble staff continues the melody. The bass staff includes a decrescendo hairpin and a key signature change to one flat (Bb) in the final measure. The system ends with a repeat sign.

1st & 3rd times.

Fifth system of musical notation, marked "1st & 3rd times." The treble staff continues the melody. The bass staff begins with a fortissimo (*f*) dynamic and features a steady eighth-note accompaniment. The system ends with a repeat sign.

Sixth system of musical notation. The treble staff continues the melody. The bass staff features a mezzo-forte (*mf*) dynamic and includes a decrescendo hairpin. The system ends with a repeat sign.

2nd & 4th times.

ff

p

p

CODA.

p

ff

f

CLARIBEL LANCERS.

C. COOTE.

"MY BRILLIANT AND I."

No. 1.

f

f

f

CODA.

f

No. 2.

"THE OLD PINK THORN."

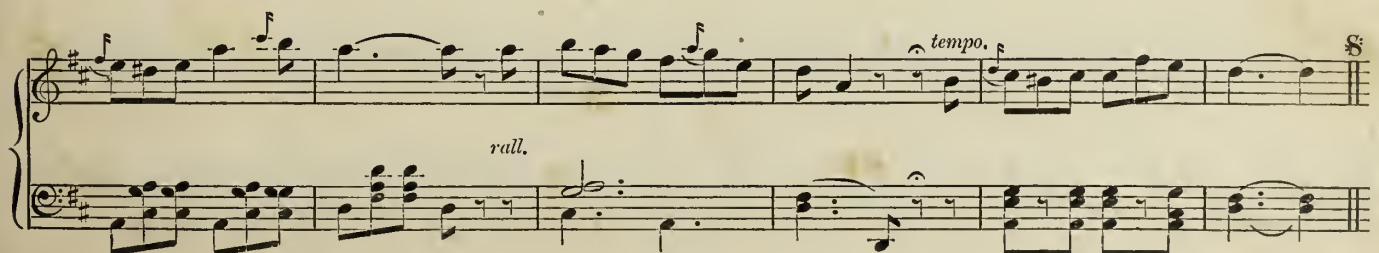
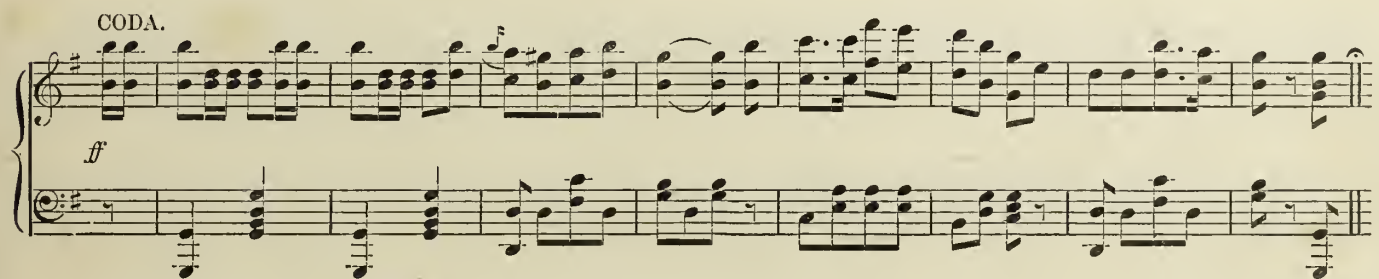
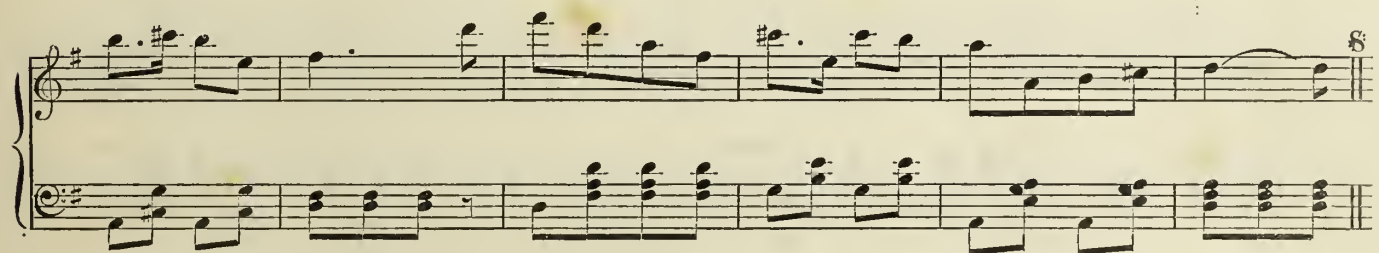
ff

p

ff

p

This musical score is for a piece titled "THE OLD PINK THORN," designated as No. 2. It is written for piano in 2/4 time with a key signature of one sharp (F#). The score consists of six systems of two staves each. The first system begins with a forte (*ff*) dynamic and includes a soprano line (S) in the right hand. The second system starts with a piano (*p*) dynamic. The third system features a crescendo hairpin. The fourth system ends with a forte (*ff*) dynamic. The fifth system begins with a piano (*p*) dynamic. The sixth system concludes the piece. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



CODA.

ff

No. 4.

"MAGGIE'S SECRET."

f

f

rall. *p* *tempo.* *f* *rall.*

p *f*

ff

No. 5.

No. 5.

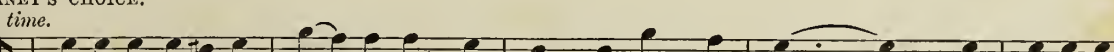
The musical score for No. 5 is written for a single melodic instrument, likely a piano, in 2/4 time. It consists of two staves, treble and bass. The piece begins with a forte (*f*) dynamic and a series of accented eighth notes. This is followed by a section marked with a large '8', indicating a repeat or a specific measure count. The dynamics shift to piano (*p*) in this section. The score concludes with a final melodic phrase.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, there are two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of a series of chords and melodic lines, with some notes marked with 'acc.' (accents). The piece ends with a double bar line and repeat dots.

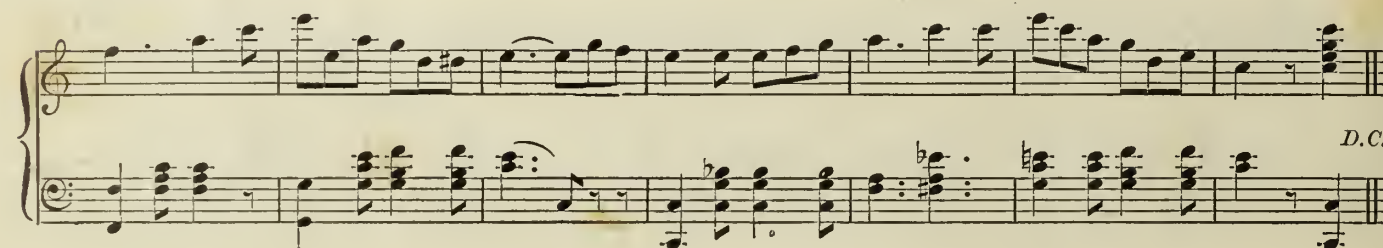
1st time. 2nd time. S.

D.C.

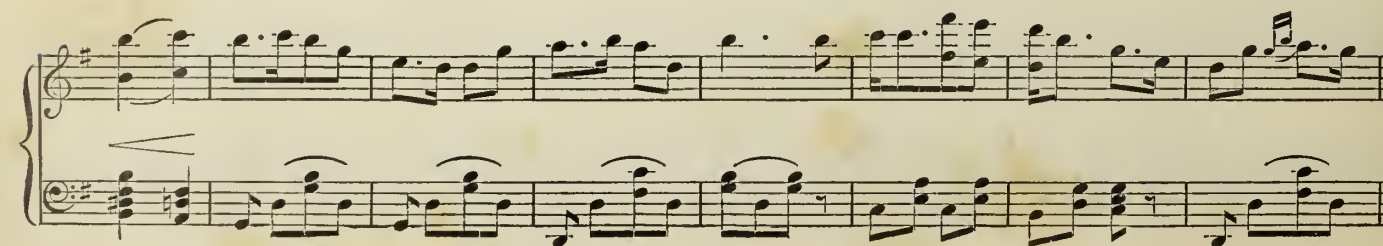
"JANET'S CHOICE."
2nd time.



f



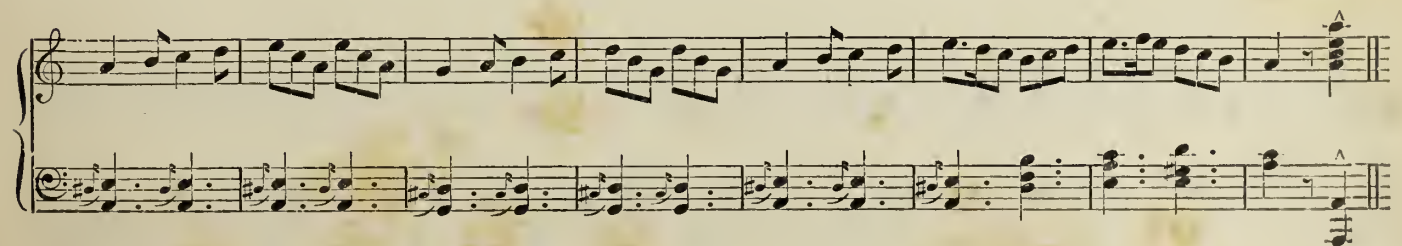
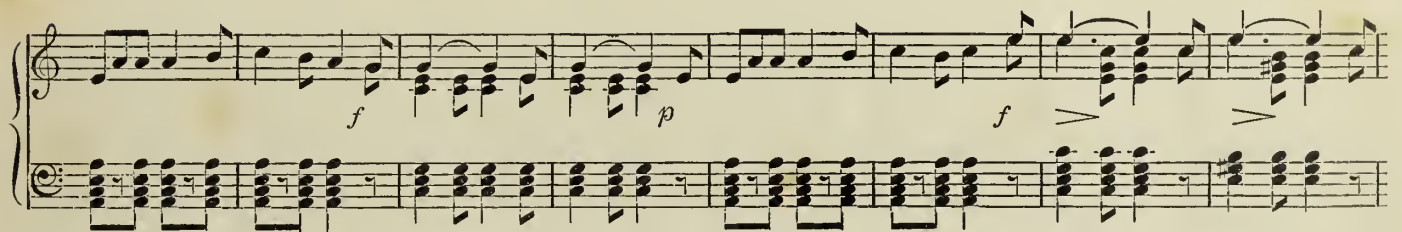
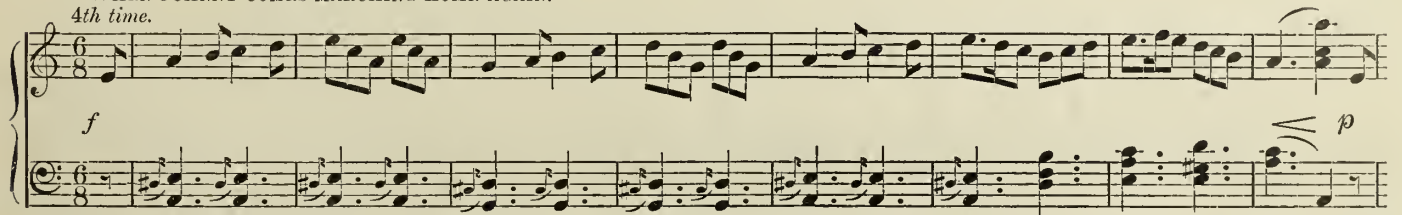
"JANET'S BRIDAL."
3rd time.





"WHEN JOHNNY COMES MARCHING HOME AGAIN."

4th time.



LA PRINCESSE DE TRÉBIZONDE VALSE.

STRAUSS.

VALSE.

The musical score is written for piano and consists of six systems of staves. The first system is marked with a piano (*p*) dynamic. The second system includes a first ending and a second ending, with a forte (*fz*) dynamic marking. The third system is marked with a forte (*f*) dynamic. The fourth system is marked with a piano (*p*) dynamic. The fifth and sixth systems continue the waltz melody and accompaniment. The score is written in 3/4 time and features a key signature of two sharps (F# and C#).

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, accented with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present in both staves.

Second system of musical notation. The treble staff continues the melodic line with slurs. The bass staff continues the harmonic accompaniment. The system concludes with a double bar line.

Third system of musical notation. The treble staff includes some notes marked with an 'x'. The bass staff continues the harmonic accompaniment. The dynamic marking *f* is present in the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues the harmonic accompaniment. The dynamic marking *cres.* is present in the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues the harmonic accompaniment. The dynamic marking *dim.* is present in the bass staff.

Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues the harmonic accompaniment. The dynamic marking *f* is present in the bass staff. The system concludes with a double bar line.

First system of musical notation. The right hand (treble clef) features a melody with eighth and sixteenth notes, including a triplet. The left hand (bass clef) provides a harmonic accompaniment with chords. Dynamics include *p* (piano) and *mf* (mezzo-forte). A crescendo marking *cres.* is present.

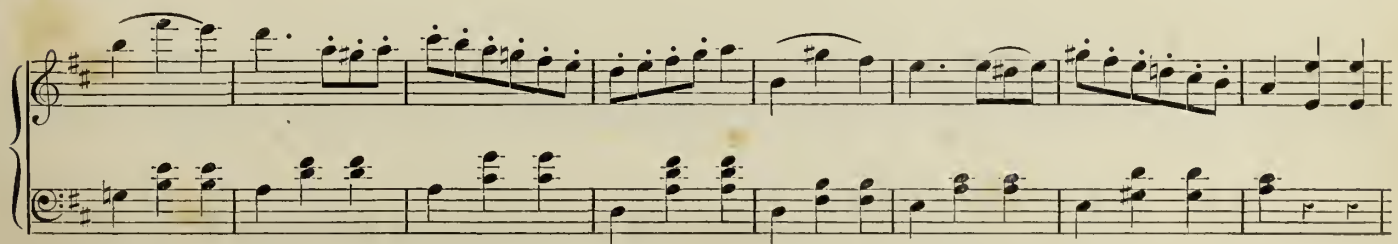
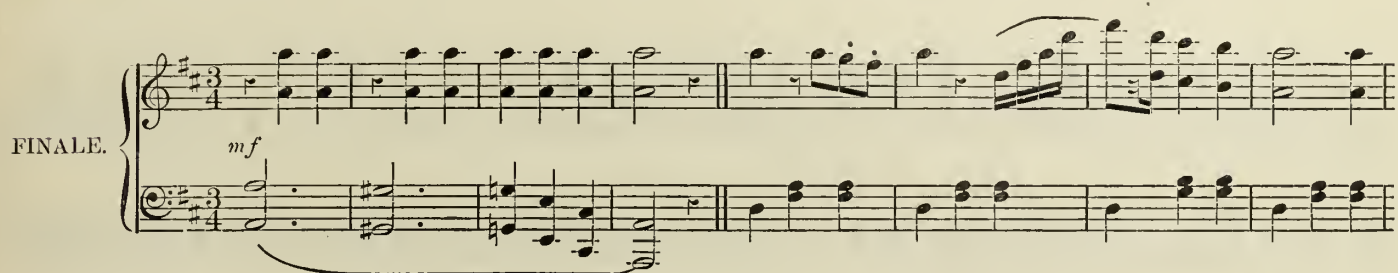
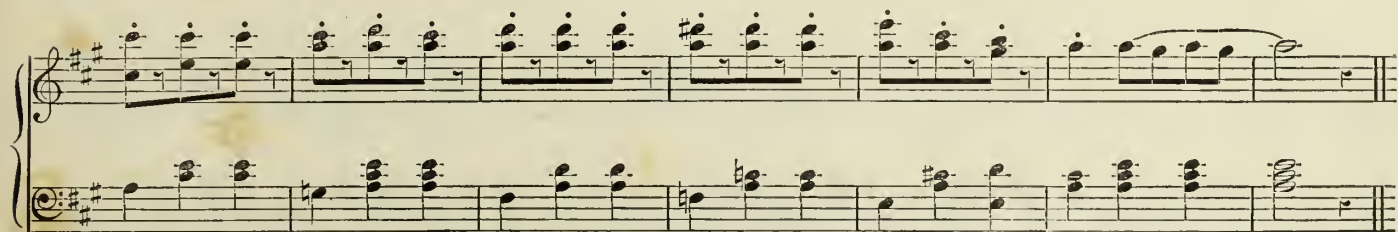
Second system of musical notation. The right hand continues the melodic line with various ornaments and a triplet. The left hand maintains the accompaniment. Dynamics include *p* (piano).

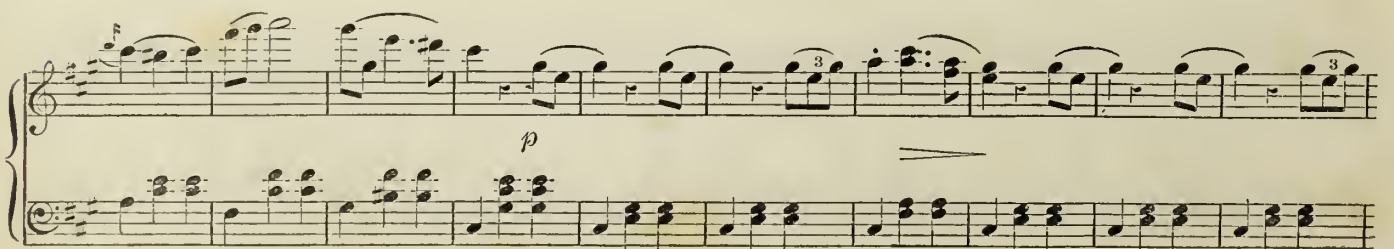
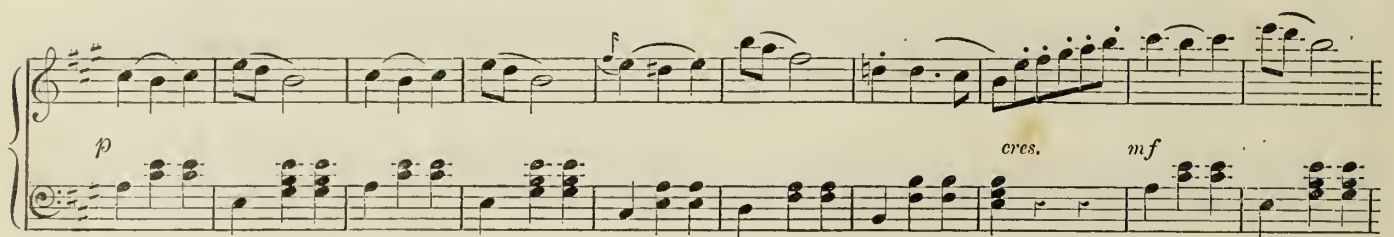
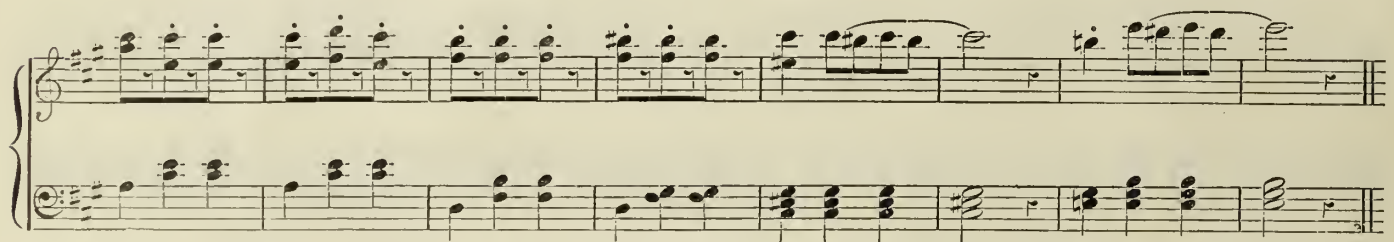
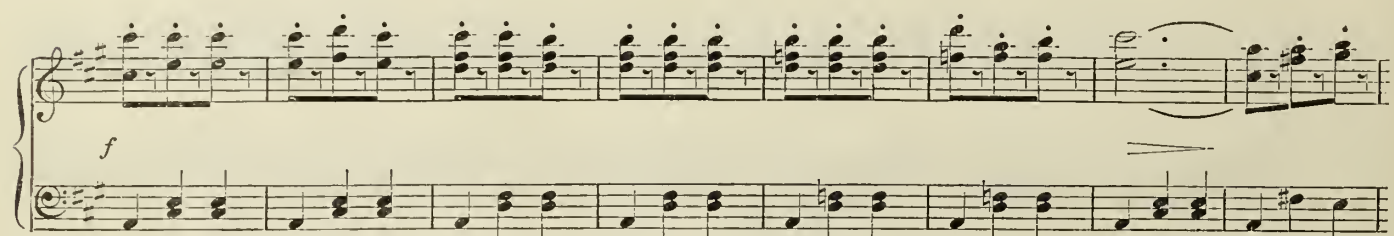
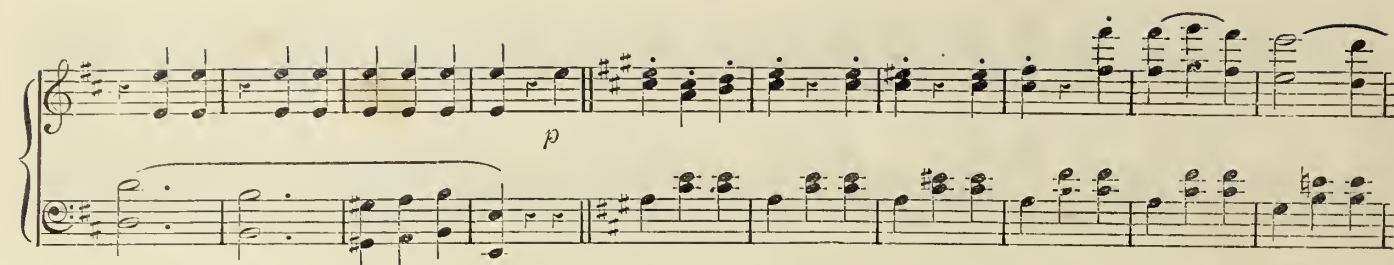
Third system of musical notation. The right hand features a triplet and a repeat sign. The left hand has a repeat sign and a dynamic marking of *f* avec élan. (forte with vigor).

Fourth system of musical notation. The right hand includes a triplet and a repeat sign. The left hand continues the accompaniment with a repeat sign.

Fifth system of musical notation. The right hand features a melody with eighth notes. The left hand provides a steady accompaniment. Dynamics include *p* (piano).

Sixth system of musical notation. The right hand features a melody with eighth notes. The left hand provides a steady accompaniment. Dynamics include *f* (forte).





First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a repeat sign. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking *f* and the instruction *avec élan.* are placed between the staves.

Second system of musical notation. The treble clef staff continues the melody with various note values and rests. The bass clef staff continues the accompaniment with chords.

Third system of musical notation. The treble clef staff features a more active melody with many beamed eighth notes. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the active melody. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff includes a section marked *8va.* (octave up) for the melody. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff continues the *8va.* section. The bass clef staff continues the accompaniment, ending with a double bar line.

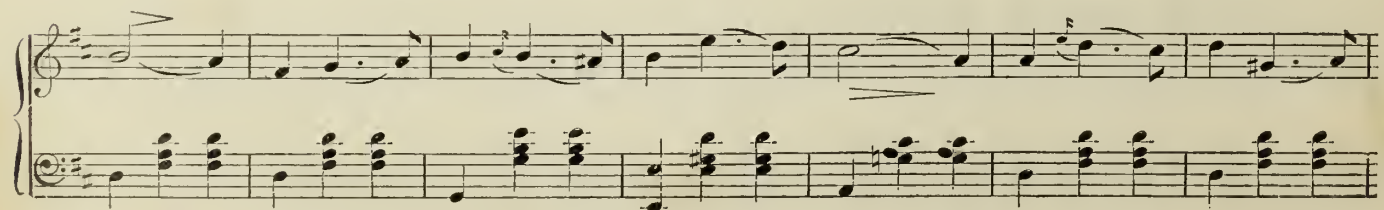
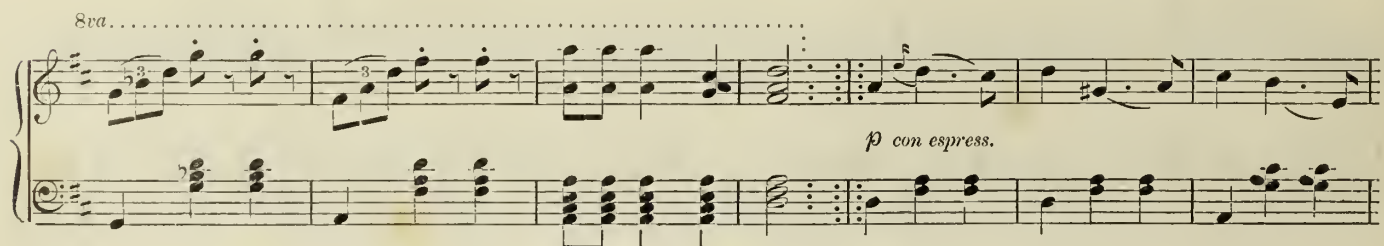
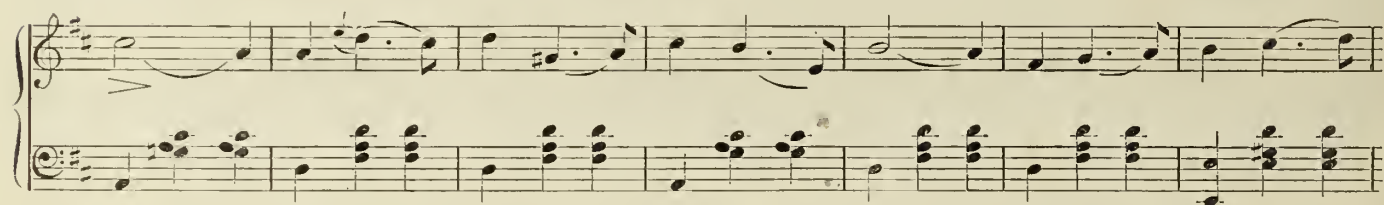
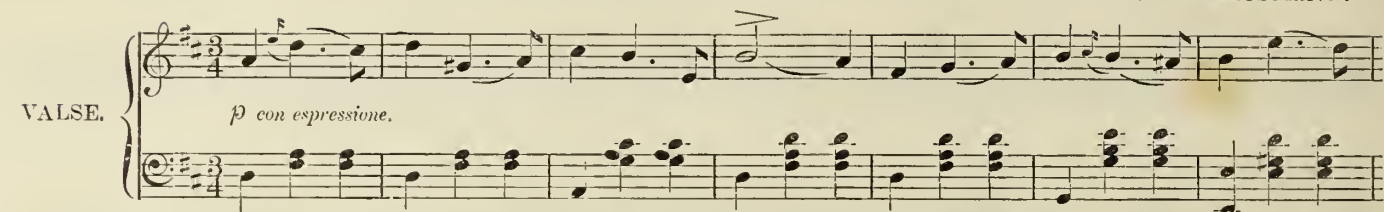
"COME BACK TO ERIN" VALSE.

(ON CLARIBEL'S CELEBRATED MELODY.)

FRANK MUSGRAVE.

VALSE.

p con espressione.



The first system of the musical score. The treble staff contains a melody with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff provides a harmonic accompaniment with chords. The word *dolce.* is written above the bass staff towards the end of the system.

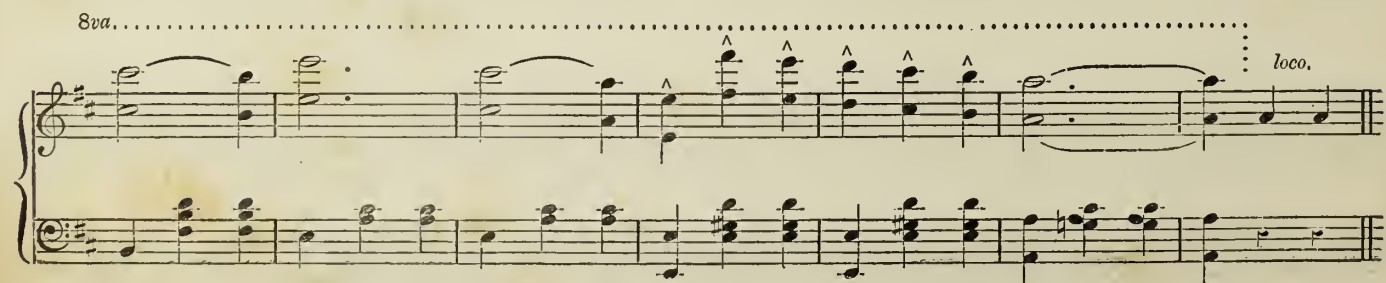
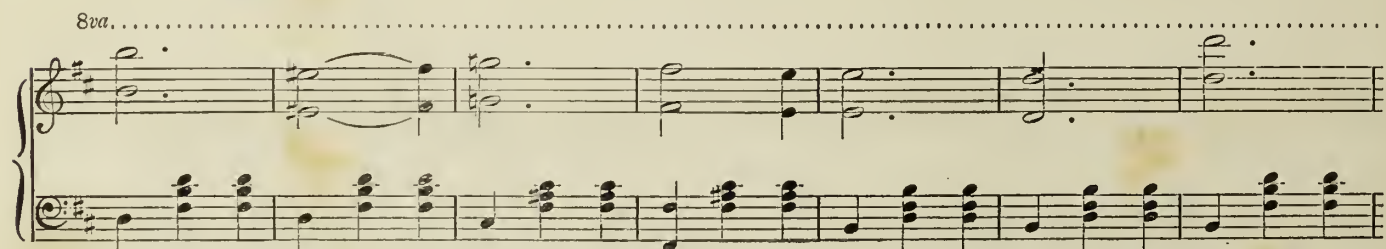
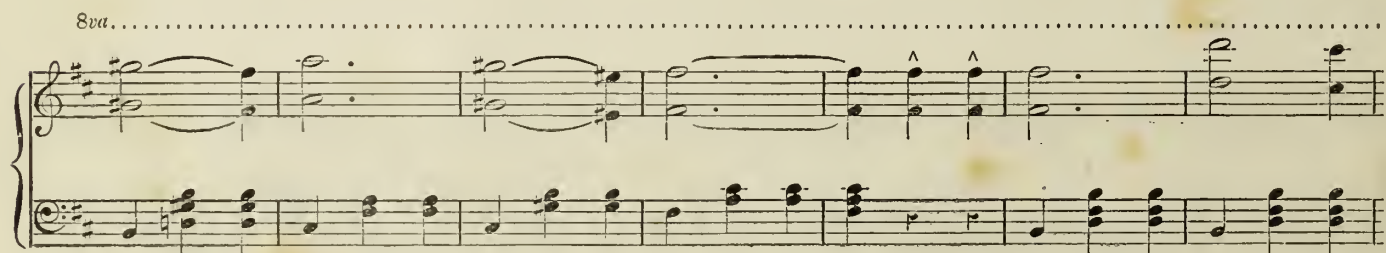
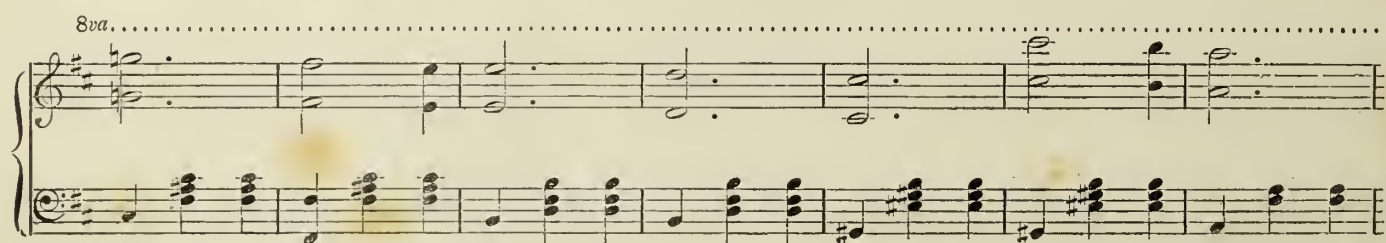
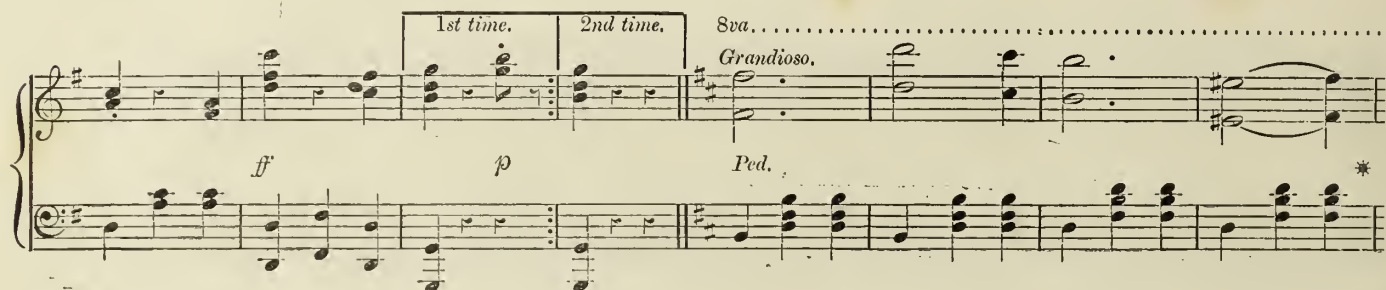
The second system of the musical score, continuing the melody and accompaniment from the first system.

The third system of the musical score. The treble staff features a melodic line with a trill-like figure. The bass staff has a dynamic marking of *f* (forte) above it.

The fourth system of the musical score. The treble staff has a dynamic marking of *p* (piano) above it. The bass staff continues the accompaniment.

The fifth system of the musical score, showing further development of the melody and accompaniment.

The sixth and final system of the musical score on this page. It includes a key signature change to two sharps (F# and C#) and a dynamic marking of *p* (piano) in the bass staff.



CODA.

p con espressione.

This musical score is for a waltz titled "Come Back to Erin". It is written for piano and features a key signature of one sharp (F#) and a 3/4 time signature. The score is organized into six systems, each with a treble and bass staff. The first system begins with a treble staff melody and a bass staff accompaniment of chords. A dynamic marking of *f* (forte) appears in the second measure of the bass staff. The second system continues the melody and accompaniment, with a *ff* (fortissimo) marking in the second measure of the bass staff. The third system shows the melody continuing with some grace notes and the bass staff with chords. The fourth system features a *marcato* (marked) instruction in the bass staff, indicating a change in tempo and character. The fifth system shows the melody with some rests and the bass staff with chords, some of which are marked with accents (^). The sixth system concludes the piece with a final chord in the bass staff marked *fff* (fortississimo) and a double bar line.

THE ADIEU VALSE.

H. J. SNELLING.

VALSE.

No. 1.

§ p doloroso.

The first system of musical notation for 'The Adieu Valse'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef accompaniment consists of a steady eighth-note pattern of chords: G2-Bb2, A2-Bb2, G2-A2, and Bb2-A2.

The second system of musical notation. The treble clef melody continues with a half note Bb4, followed by a quarter note A4, and then a half note G4. The bass clef accompaniment continues with the same eighth-note chord pattern. A dynamic marking *f* appears at the end of the system.

The third system of musical notation. The treble clef melody features a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef accompaniment continues with the eighth-note chord pattern. A dynamic marking *dim.* appears in the middle of the system, and a *p* marking appears towards the end. A *loco.* marking is placed above the final measure of the treble staff.

The fourth system of musical notation. The treble clef melody continues with a half note Bb4, followed by a quarter note A4, and then a half note G4. The bass clef accompaniment continues with the eighth-note chord pattern. A *ff agitato.* marking appears at the end of the system.

The fifth system of musical notation, which includes a repeat sign. The first time through the repeat, the treble clef melody consists of a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef accompaniment continues with the eighth-note chord pattern. The second time through the repeat, the treble clef melody consists of a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef accompaniment continues with the eighth-note chord pattern. A *fz* marking appears at the beginning of the first time through the repeat, and a *§* marking appears at the end of the second time through the repeat.

No. 2.

p *leggiero.*

8va.....loco.

mf

f

p *ff* *D.C.*

No. 3.

p

8va.....
fz

8va. loco.

mf

fz *dim.*

8va. ad lib.

f animato.

ff *Ped.* * *D.C.*

No. 4.

p con espressione.

cres. *f* *p*

8va.....
con spiritoso.

ff Ped.

8va.....

D.C.

8va...

ff *p*

FINALE.

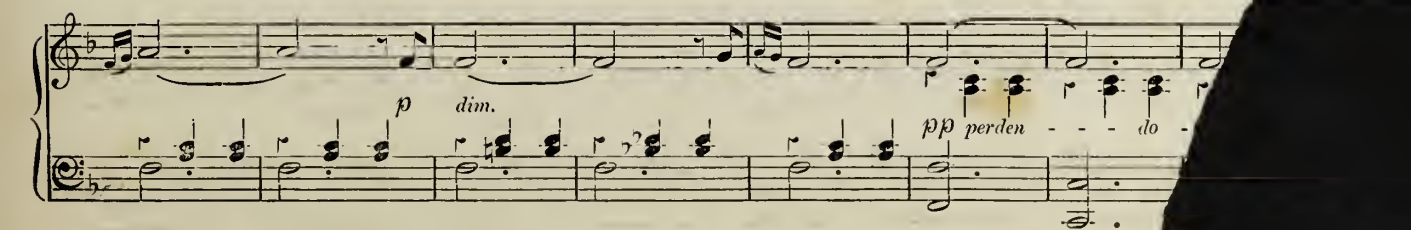
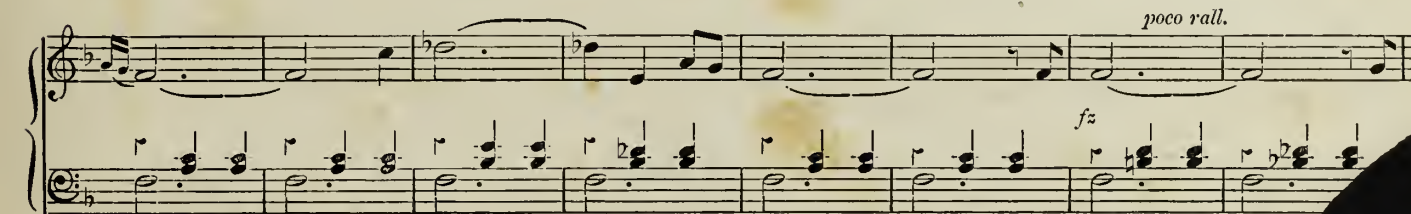
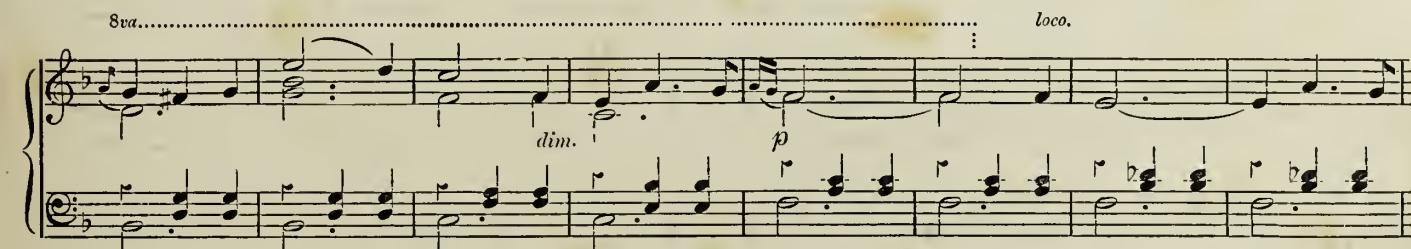
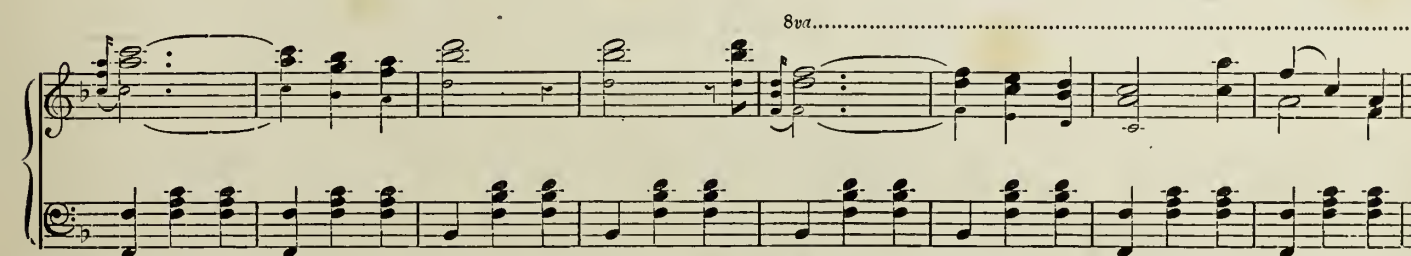
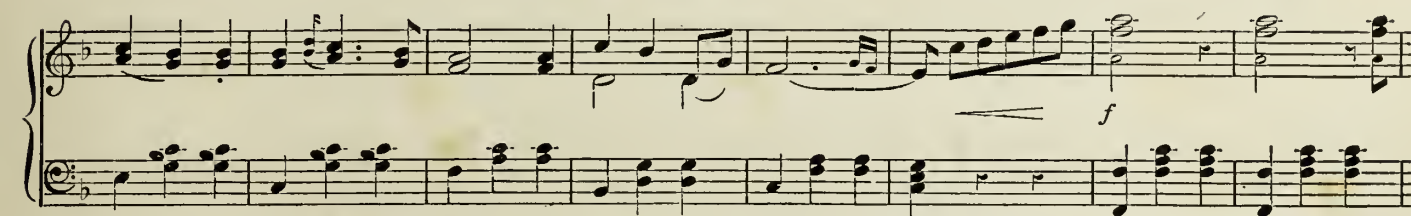
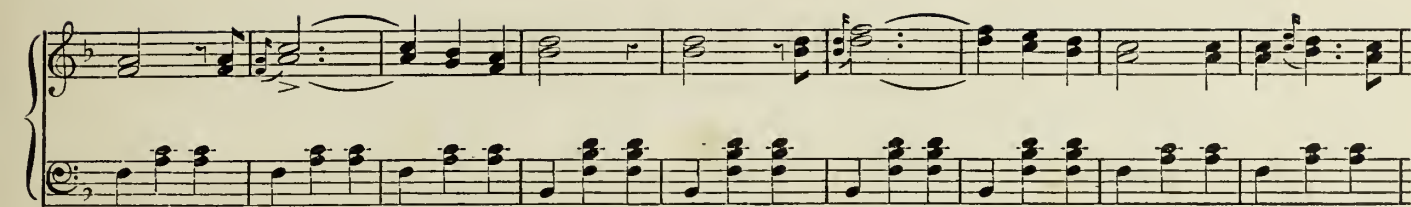
cres - - - - - *cen* - - - - - *do.*

8va.....loco.

f *cres.* *ff* Ped. *con fuoco.*

tr.....

p *2* *p* *doloroso.*



HIT AND MISS GALOP.

(ON HERVÉ'S COMIC OPERA "L'ŒIL CREVE.")

Vivo.

GALOP.

p

f

1st time.

2nd time.

The musical score is written for piano in 2/4 time, key of D major. It begins with a 'Vivo' tempo marking. The first system shows the right hand with chords and eighth notes, and the left hand with a steady eighth-note bass line. The second system continues this pattern. The third system introduces a forte ('f') dynamic and features more complex triplet figures in the right hand. The fourth system is dominated by rapid triplet runs in the right hand. The fifth system contains a repeat sign followed by a first ending and a second ending. The piece concludes with a final cadence in the sixth system.

The first system of musical notation for 'Hit and Miss Galop'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The bass clef provides a steady accompaniment of eighth notes.

CODA.

The second system of musical notation, marked 'CODA.'. It begins with a dynamic marking of *f* (forte). The time signature changes to 2/4. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef continues with eighth notes.

The third system of musical notation. The melody in the treble clef features eighth and sixteenth notes, with some notes marked with an 'x'. The bass clef continues with eighth notes.

The fourth system of musical notation. The melody in the treble clef features eighth and sixteenth notes. The bass clef continues with eighth notes.

The fifth system of musical notation. It includes a repeat sign (double bar line with two dots) in the middle. The melody in the treble clef features eighth and sixteenth notes. The bass clef continues with eighth notes. A dynamic marking of *p* (piano) appears in the bass line.

The sixth system of musical notation. The melody in the treble clef features eighth and sixteenth notes. The bass clef continues with eighth notes.

THE MAD-CAP GALOP.

MORITZ RELLE.
(Composer of the "ST. VALENTINE GALOP.")

GALOP.

The first system of the piece is in 2/4 time with a key signature of one sharp (F#). The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a series of eighth notes and a triplet. The left hand (bass clef) provides a steady accompaniment of eighth notes.

The second system continues the melodic and harmonic development. The right hand features a triplet and a half note, while the left hand maintains the eighth-note accompaniment.

The third system introduces a crescendo in the right hand, marked with a hairpin and a forte (*f*) dynamic. The left hand continues with eighth notes. The system concludes with a piano (*p*) dynamic marking.

The fourth system features a forte (*fz*) dynamic in the right hand, which includes a triplet. The left hand continues with eighth notes.

The fifth system begins with a piano (*p*) dynamic in the right hand, followed by a crescendo leading to a forte (*fz*) dynamic. The left hand continues with eighth notes.

The sixth system features a forte (*fz*) dynamic in the right hand, which includes a triplet. The left hand continues with eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

Piano introduction for 'The Mad-Cap Galop'. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a fortissimo (*fz*) and piano (*p*) dynamic marking. The third system ends with a forte (*f*) dynamic marking. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

TRIO.

Trio section of 'The Mad-Cap Galop'. The tempo changes to 2/4 time. The vocal melody is in the right hand, with lyrics: "Fast and fast - er grows the pace,..... Like fai - ries". The piano accompaniment is in the left hand, consisting of a steady eighth-note pattern. The key signature remains one sharp (F#).

Continuation of the Trio section. The vocal melody continues with lyrics: "in a moon - light race,..... Till wea - ry ma - trons cry— 'give". The piano accompaniment remains a steady eighth-note pattern in the left hand. The key signature remains one sharp (F#).

o'er,..... The great church clock.... is strik - ing four." But, ha! ha! ha!

mf

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a melodic line with some grace notes, and the left-hand staff has a rhythmic accompaniment of eighth notes. The dynamic marking *mf* (mezzo-forte) is placed above the right-hand piano staff.

the feet still glance, Ha! ha! ha! ha! for the mer - ry dance.....

f

This system contains the second vocal line and the second two staves of the piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f* (forte) is placed above the right-hand piano staff.

f

This system contains the third two staves of the piano accompaniment. The right-hand staff features a series of eighth-note chords with accents, while the left-hand staff continues with eighth-note chords. The dynamic marking *f* (forte) is placed above the right-hand piano staff.

b

This system contains the fourth two staves of the piano accompaniment. The right-hand staff continues with eighth-note chords and accents. The left-hand staff continues with eighth-note chords. A dynamic marking *b* (piano) is placed above the right-hand piano staff.

1st time. 2nd time.

D.C.

This system contains the fifth two staves of the piano accompaniment. It features a repeat sign with two endings. The first ending is marked "1st time." and the second ending is marked "2nd time." The system concludes with the instruction *D.C.* (Da Capo), indicating a repeat of the first ending.

THE GAIETY POLKA.

OFFENBACH.

Tempo di polka.
tr

POLKA. *p*

tr

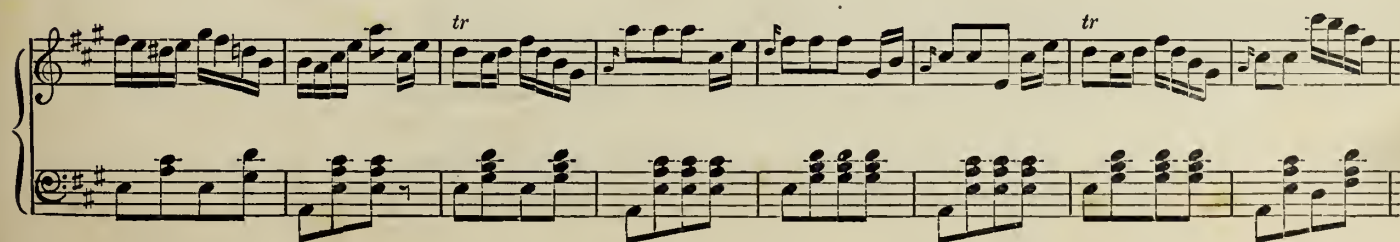
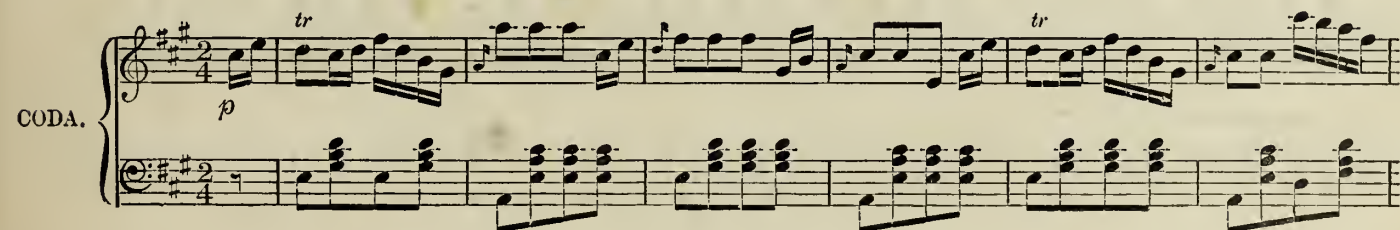
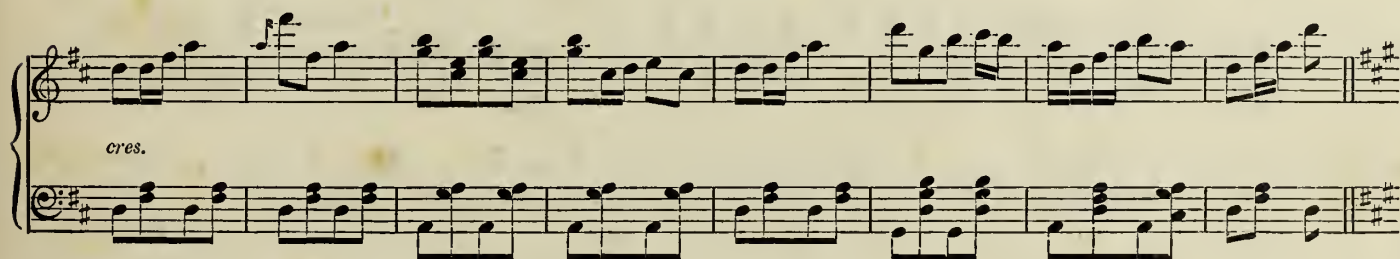
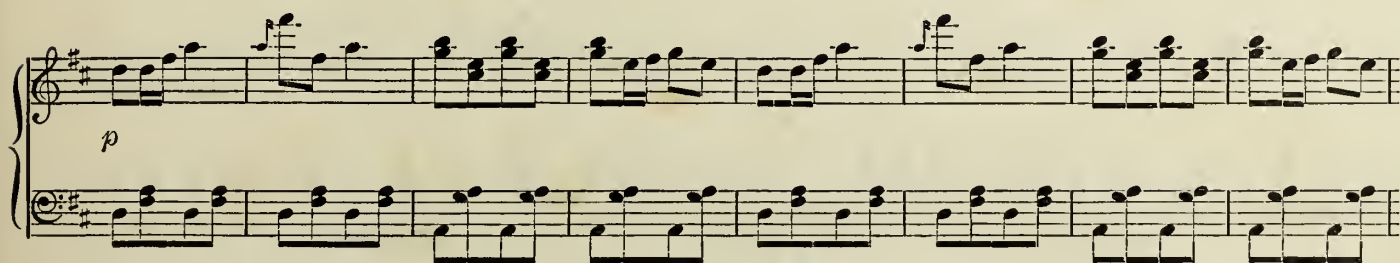
tr

tr

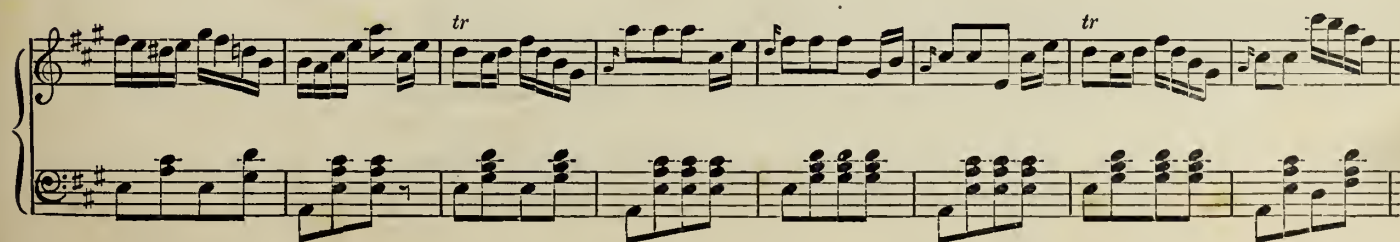
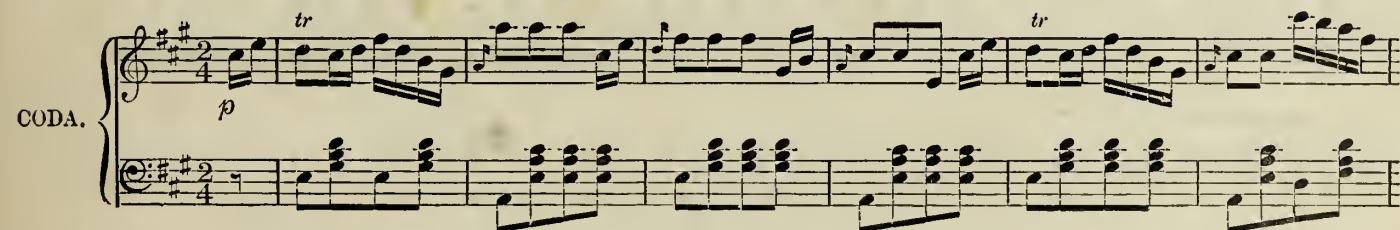
f *3* *p*

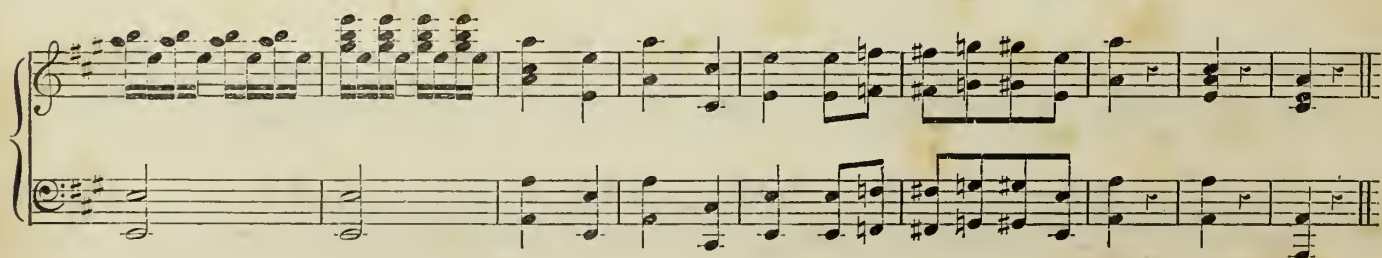
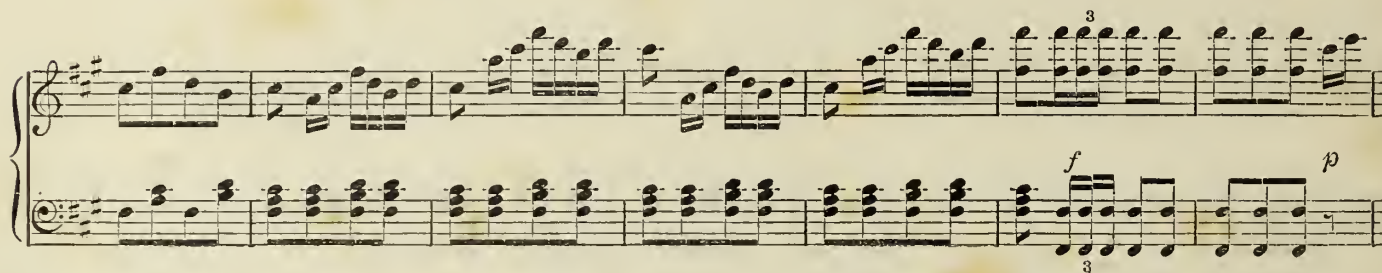
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Cherry ripe.	I'd be a butterfly.	My pretty Gazelle.	Alice Gray.
Gaily the Troubadour.	Isle of Beauty, fare-thee-well.	Meet me by moonlight alone.	Love was once a little boy.
Oh! no, we never mention her.	Soldier's tear.	Away to the mountain's brow.	Home, sweet home.

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| 7 Hear my prayer | Pergolesi | 20 He was despised | Graun | 33 Pleni Sunt | Haydn | 44 Air | Beethoven |
| 8 Proper magnam gloriam tuam | Pergolesi | 21 Coro from the Tod Jesu | Graun | 34 Et incarnatus est | Haydn | 45 Hymn | Beethoven |
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- | | | | | | | | |
|---------------------------------|-----------|--------------------------------|----------|-------------------------------|-----------|-----------------------------|-----------|
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| 2 Andante | Hesse | 15 Allegretto moderato | Fischer | 28 March | Handel | 40 Allegro moderato | Gluck |
| 3 Allegretto non troppo | Andre | 16 Andante Religioso | Attwood | 29 Andante espressivo | Mozart | 41 Vivace | Fischer |
| 4 Maestoso | Schneider | 17 Allegretto | | 30 Andante | Attwood | 42 Andantino | Hesse |
| 5 Allegro moderato | Hesse | 18 Moderato | Fischer | 31 Larghetto | Handel | 43 Andante | Mozart |
| 6 Andante | Rink | 19 Adagio | Haydn | 32 Moderato | Rink | 44 Adagio | Mozart |
| 7 Andante | Rossini | 20 Allegretto | Hesse | 33 Allegro | Beethoven | 45 Andante | Rink |
| 8 Allegretto | Hesse | 21 Adagio | Haydn | 34 Tempo giusto | Gluck | 46 Andante | Haydn |
| 9 Andante | | 22 Allegro | | 35 Andante maestoso | Spohr | 47 Adagio | Beethoven |
| 10 Andante | Haydn | 23 Vivace | H. Smart | 36 Moderato | Fischer | 48 Andantino | Hummel |
| 11 Moderato | Rink | 24 Sostenuto | Fischer | 37 Andantino | Hesse | 49 Andantino | Hesse |
| 12 Largo | Handel | 25 Andante | Gluck | 38 Adagio | Haydn | 50 Moderato molto | Hummel |
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| 2 Bermoudsey | 6 Bath Abbey | 9 Look | 12 Milford | 15 Madans | 18 Boston | 21 Hymn of Eve | 24 Non Nobis Domine |
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| 2 Beautiful River | E. Maek | 6 Seek and ye shall find | J. B. Bishop | 10 Thy Mercy, O Lord | W. A. King |
| 3 Light of the World | J. L. Hatton | 7 In the morning I will pray | H. Millard | 11 If ye love Me, do My will | J. R. Thomas |
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| 2 Confession | 8 The day of rest | 14 The new song | 20 Lord, give to me a thankful heart |
| 3 When weary hearted | 9 Is this all? | 15 Praise Him now | 21 Hope |
| 4 Smooth every wave | 10 Thro' waves to the shore | 16 When the morning sunbeams | 22 The better will |
| 5 When my spirit | 11 Pilgrim of earth | 17 The days of darkness | 23 Yes, for me He careth |
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